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tions, and a group of the artist's drawings is being shown in Gallery 25, the room in another wing regularly devoted to drawings.

The paintings, about seventy in number, are separately listed in the catalogue of the exhibition. It suffices to mention briefly here a few of the more famous among them. The Boston Museum has contributed Caritas, perhaps the most famous of all Thayer's works.

From the Worcester Museum we have the splendid painting of Roses in a glass vase and a portrait of a Young Girl. Interesting early pictures include the Portrait of Mrs. William F. Milton, painted about 1880 and lent by the sitter, the portrait of Mrs. E. M. Whiting of about the same date, and several animal pictures lent by Miss Alice L. Sand, Miss Ellen J. Stone, Victor G. Bloede, William Wallace Fenn, and others.

The two most important private collections of the artist's work, those belonging to John Gellatly and to the estate of the artist, have been freely offered and are shown practically entire. From the former collection are such famous paintings as the Stevenson Memorial, My Children, the Virgin Enthroned, and Brother and Sister. Among the well-known pictures lent by the estate are the Angel of Dawn, the Boy and Angel, the Girl Arranging her Hair, the Girl in White, Monadnock, Winter Sunrise, and the Lady in Green Velvet, which in 1920 received the gold medal at the International Exhibition, Carnegie Institute, Pittsburgh.

H. B. W.

AN ANONYMOUS GIFT

THE new year, when only a few days old, commenced auspiciously with a munificent gift, from a friend of the Museum who wishes to remain anonymous, of tapestries, sculpture, paintings, and other works of art, which was reported briefly in the last issue of the BULLETIN. The objects are described at greater length in the following notes.

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Of outstanding importance are two superb Beauvais tapestries of large dimensions, representing Bacchus and Ariadne,¹ and Vulcan presenting to Venus the arms which he has made for Aeneas.² The tapestries are two of a set of nine called *les Amours des Dieux* or the Loves of the Gods, for which one of the greatest painters of the eighteenth century, François Boucher, furnished the models. On the Vulcan tapestry may be seen the reverse signature of Boucher and the date 1749. In the lower border of each



STUCCO RELIEF, MADONNA AND CHILD
A VARIANT OF THE PAZZI MADONNA BY DONATELLO

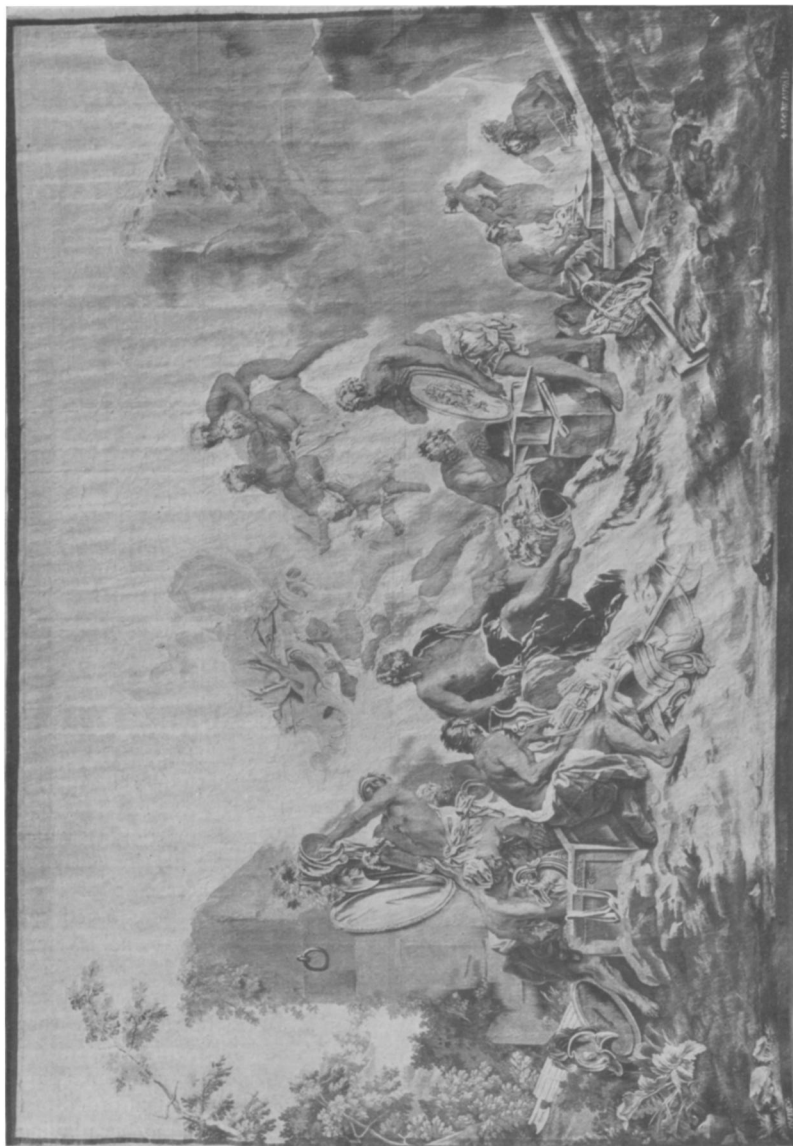
tapestry is the name of Oudry and the initials of Charron, the co-directors of the Royal Manufactory of Beauvais between 1754 and 1755. We know from the records of Beauvais that no tapestries of this set were woven in 1754, but in the following year three orders were undertaken, one of three pieces for the King, another of the same number for a M. Michel, and a third of four pieces for the Baron de Thiers. When our two tapestries were in the collection of the late James Stillman, they

¹ 12 feet, $\frac{1}{2}$ inch, by 17 feet, 6 inches.

² 14 feet, $\frac{3}{4}$ inch, by 17 feet, 10 inches.



BACCHUS AND ARIADNE
TAPESTRY WOVEN UNDER OUDRY AT BEAUVAIS, XVIII CENTURY



VULCAN PRESENTING TO VENUS ARMS FOR AENEAS
TAPESTRY WOVEN UNDER OUDRY AT BEAUVAIS, XVIII CENTURY

were accompanied by a third piece of the set, representing Pluto and Proserpine. As the tapestries ordered for the Baron de Thiers included not only the Bacchus and Ariadne and the Vulcan and Venus but also the Pluto and Proserpine, a piece missing in the other two orders, it would



SAINT FRANCIS-XAVIER, SPANISH
XVII CENTURY

appear that the three Stillman tapestries, which presumably have always been together, formed part of the set made for the Baron de Thiers in 1754. In tapestries of earlier date, our collection is happily one of notable excellence; our weakest point has been the eighteenth century. These two tapestries, so typical of this period in their skilful workmanship, exquisite coloring, and graceful composition, are therefore particularly welcome.

The tapestries are now temporarily exhibited in one of the large lace galleries (H 18) on the second floor of Wing H. Later, when more space is available for the display of French decorative arts of the eighteenth century, it will be possible to show the tapestries to their best effect in relation to the woodwork and furniture of the period.

With one exception, an alabaster statuette³ of Saint Francis-Xavier, a Spanish work of the middle of the seventeenth century, the sculpture in the gift is Italian of the Renaissance period. The earliest and most important piece is a stucco variant⁴ of the celebrated marble relief known as the Pazzi Madonna, now in the Kaiser Friedrich Museum in Berlin. Ours differs from the Berlin marble in the arrangement of the drapery around the Virgin's head and shoulders, in the treatment of her hair, and in the character and shape of the background. Unlike the rectangular marble relief, ours has a plain background and is enclosed in a pointed-arch frame of Gothic character. This type of frame, which is also of stucco, is seen in Tuscan work of the first third of the fifteenth century. The Pazzi Madonna is considered one of the earliest of Donatello's Madonna reliefs, attributed to about 1423; it is probable that ours was made not long after, perhaps in Donatello's workshop. The stucco has been painted and has now the general effect of a warm-toned marble. The dignified but intensely emotional quality which distinguished this representation of the Mother and Child, is characteristic of the great Florentine master who combined spiritual insight with extraordinary achievements in the field of realism.

In general, however, it was not so much the dramatic possibilities of the theme of the Virgin and Child which appealed to the Florentine sculptors of the Renaissance, as the opportunity which it afforded of representing a pretty young mother playing with her baby. Such a treatment of the theme is exemplified in a small terracotta relief⁵ of the Madonna and Child, still retaining much of its polychrome decoration, which is a reduction of a relief in enameled terra-

³Gallery J 11A. ⁴Gallery J 12. ⁵Gallery J 12.

cotta by Andrea della Robbia, now in the Victoria and Albert Museum, London; our piece was perhaps made in the workshop of Andrea and dates from the end of the fifteenth century or early sixteenth. A charming example of the workshop of Giovanni della Robbia, dating probably from the early years of the sixteenth century, is a statuette⁶ representing Pomona, or Dovizia, the Italian version of Abundantia, a personification of riches or abundance. Several variants by Giovanni della Robbia or his assistants are known of this type, recalling, it has been suggested, a lost statue attributed to Donatello which once stood in the old market-place in Florence. A large Persian bowl⁷ of the thirteenth century and four pieces of a set of vestments,⁸ richly embroidered in the style of the seventeenth century, conclude the list of objects of decorative art and sculpture. These were all formerly in the collection of the late James Stillman.

J. B.

As far as the paintings in this gift are concerned, the first items to be mentioned must be the remarkable and varied group of nine works by Mary Cassatt. Despite the importance of this painter, her art has hitherto been represented in our collection by but two works, the *Mother and Child* of the Hearn Collection and the *Lady at the Tea-Table*, which for the last four years has been lent to us. The earliest in date of the newly acquired pictures is the *Cup of Tea*,⁹ a portrait of Miss Cassatt's sister in a pink dress of the charming and picturesque fashion of the late 'seventies, sitting in an upholstered arm-chair, drinking tea. From a period about twenty years after this first painting come two large pastels of a *Mother Playing with her Child on a lawn*,¹⁰ and a *Mother Feeding her Child*.¹¹ Of this time also is a *Portrait of a Young Girl*¹² seated in a meadow thoughtfully biting a blade of grass. There are two other single figures of women, painted about 1906 and 1909, called

a *Woman Sewing*¹³ and *Meditation*;¹⁴ and three smaller pastels, two of appealing children, one in green and white,¹⁵ the other in orange;¹⁶ and a brilliant *Mother and Child*.¹⁷

In addition to this group of Cassatts the gift comprises three masterful landscapes by Gustave Courbet, the *Pond in the*



POMONA, FROM THE WORKSHOP OF
GIOVANNI DELLA ROBBIA

Valley,¹⁸ the *Brook of the Black Well*,¹⁹ and a *Landscape*,²⁰ and a quaint *Dutch interior*²¹

¹³ Canvas. H. 31 $\frac{3}{4}$ in.; W. 23 $\frac{3}{4}$ in.

¹⁴ Canvas. H. 26 $\frac{1}{4}$ in.; W. 22 $\frac{1}{2}$ in.

¹⁵ Pastel. H. 23 $\frac{1}{2}$ in.; W. 19 $\frac{1}{2}$ in.

¹⁶ Pastel. H. 28 $\frac{5}{8}$ in.; W. 23 $\frac{5}{8}$ in.

¹⁷ Pastel. H. 11 $\frac{1}{2}$ in.; W. 19 $\frac{3}{4}$ in.

¹⁸ Canvas. H. 20 $\frac{3}{4}$ in.; W. 25 $\frac{1}{2}$ in.

¹⁹ Canvas. H. 19 $\frac{5}{8}$ in.; W. 23 $\frac{3}{8}$ in.

²⁰ Canvas. H. 23 $\frac{3}{8}$ in.; W. 28 $\frac{3}{4}$ in.

²¹ Panel. H. 25 in.; W. 18 $\frac{3}{4}$ in.

⁶Gallery J 12. ⁷Not yet on exhibition.

⁸Gallery H 22.

⁹Canvas. H. 36 $\frac{3}{8}$ in.; W. 25 $\frac{3}{4}$ in.

¹⁰Pastel. H. 25 $\frac{1}{2}$ in.; W. 31 $\frac{1}{2}$ in.

¹¹Pastel. H. 25 $\frac{1}{2}$ in.; W. 32 in.

¹²Canvas. H. 29 in.; W. 24 $\frac{1}{8}$ in.



THE CUP OF TEA BY MARY CASSATT



PORTRAIT OF A YOUNG GIRL BY MARY CASSATT

by Brekelenkam in which a mother is seated beside her baby, who is in a box-like baby chair furnished with counters. There is also a large full-length figure of Christ Blessing,²² by Andrea Solario, which was formerly in the Crespi Collection in Milan, and which Adolfo Venturi ascribes to the artist's last years.

These pictures have been on exhibition for a month in Gallery 25,²³ together with a number of etchings by Mary Cassatt

Two of the tapestries are presumably from a larger set relating the history of Moses. The subject of one is Moses and Aaron before Pharaoh; of the other, the Miracle of the Rods turned into Serpents. The tapestries are French; the cartoons are in the style of the beginning of the sixteenth century, but the tapestries may have been woven somewhat later in the century.

The third tapestry, an unusually large one, measuring 13 feet, 4½ inches by 20



POND IN THE VALLEY BY GUSTAVE COURBET

from the Museum collection. The visitor has thus been enabled to have a more or less comprehensive view of the talents of this gifted artist who has been up to now more adequately appreciated in France than in her native country. B. B.

A LOAN OF TAPESTRIES

THREE interesting late Gothic tapestries, anonymously lent, have recently been put on exhibition in Galleries H 13 and 14.

²² Panel. H. 80½ in.; W. 51½ in.

²³ Several of the Cassatts may now be seen in Gallery 12.

feet, 3 inches, is Flemish, Brussels work, dating from the first third of the sixteenth century. Although it is not in such good condition as the other two, as it has been considerably restored, it is extremely interesting from the point of view of subject-matter. The principal theme is the Coronation of the Virgin. Attended by Temperance and Prudence, the Virgin is crowned by the Trinity, around whose throne stand angels and various patriarchs, including Noah, Jacob, David, Moses, and Aaron. In the foreground are a pope, an emperor, and other personages representing ecclesiastical and temporal power; this